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tombstone by her side (fig. 7). The tombstone is decorated with a *loutrophoros* (marriage-vase) in relief and is surmounted by an akroterion of volutes with an owl in the center. The woman is clothed in chiton and himation and wears a veil over her head. The presence of the tombstone seems to indicate that this is a funerary figure.

Lastly must be mentioned a pair of gold earrings from Naxos which are of the type prevalent in Ionia during the sixth century B.C. (fig. 10). They are boat-shaped, with one end elongated, and each has two quadrilateral pendants decorated with spirals and pointed bosses. These are exhibited in the Gold Room (Floor II, Gallery 32.)

G. M. A. R.

THE ADORATION OF THE KINGS

BY A PUPIL OF GIOTTO

THIS picture, lately bought by the Museum, is now on exhibition in Gallery 33. It is painted in tempera against a gold background on a panel $17\frac{7}{8} \times 17\frac{1}{4}$ inches.

The painting comes from the Fuller Maitland Collection at Stanstead house. Our panel is one of two known fragments of an altarpiece, the other, of similar size and scale, having for its subject *The Burial of Christ*.

The treatment of the theme in our picture is unusual for its time, in that the appearance of the angel to the shepherds, generally coupled with the Nativity, is here joined to the Adoration of the Kings. Also the pose of the Madonna is one more often found in the representations of the Nativity. In the popular interpretations of the visit of the wise men, she is seated and receives her guests like a queen who gives audience, and they come with a great train of followers and beasts of burden. But in our painting she is lying listlessly on her couch by the manger under the shed where she found shelter when "the days were accomplished," and the Magi come unattended and with none of the attributes of their journey. The accustomed gala of the Epiphany is quite lacking, but in its place is a plain and direct telling of the story, al-

most austere, were it not for the beauty of the brilliant and daring color and for the tenderness of the conception.

The arrangement of the picture is as follows: The reclining figure of Mary, who wears a rich blue mantle, is in the center of the panel. Below her, in cloaks of vermillion, light yellow, and purplish rose, are the three kings, one of whom has taken off his crown and given his offering to Saint Joseph, in order that he may kneel down and reverently lift the Christ-child from the manger. Two shepherds are higher up at the left, and above the summit of the mound of rock against which the shed is built are four angels. One with clasped hands leans in adoration over the ridge of the hill; two raise their arms joyfully as if announcing to Heaven the great fulfillment; another hovers in the midst of flight with hand outstretched toward the shepherds. These latter wear the hooded cloaks of the peasants of the time and one carries bagpipes, in such details exemplifying the direct observation of life which was one of Giotto's precious importations into Italian painting. With admirably noted posture, the shepherd's dog looks up at the angel. The skill of the painter in the delineation of animals is further shown in the sheep and two goats at Saint Joseph's feet, which here represent the flocks of the shepherds, and in the ox and ass whose heads appear above the manger.

The composition follows no familiar work by Giotto, but resembles the Nativity in the Arena Chapel at Padua. The attribution of the work to any known painter is uncertain at present, but all will agree that he was one of the best of Giotto's pupils and in closest touch with the master. He has succeeded in bringing an intimate human sympathy into the cathedral-like solemnity of his picture, and has chosen throughout attitudes and gestures that express clearly the moving thought and condition of each of his personages—be it the languor of the mother on her child-bed, the veneration of the wise men, the birdlike movements of the angels, or the homely ways of country people.

I am of the opinion that the painting was executed in Giotto's lifetime, that is to say, before 1337.

B. B.

of these child portraits. The transition from these marble busts to the Nativity group, executed in terra cotta and from its destination bound to follow a traditional arrangement, is less marked than it might at first appear. In these figures, as in the portrait heads, the same remarkable sense of realism is combined with the expression of a naïve religious feeling.

Undoubtedly the presepio was expected to give an illusion of reality so that the pious worshipers at the Christmas Mass might carry away with them the impression of a real vision. It shows a fine artistic restraint on the sculptor's part that having this end in view he did not overstep the limits to which the imitation of nature may be carried without violating the principles of true art. As it is, the figures that make up this group, although under life-size, give an impression of reality, when seen in a favorable light, that is almost deceptive, so well does the painted terra cotta reproduce the living texture of the skin, so natural is the modeling of the face and hands, so convincing the coloring of flesh and costumes.

The size of the figures, approximately half that of life, was selected with a fine sense for ideal proportions, as were the harmonious measures of each individual part of the figures. The Virgin's face in its graceful proportions defines perfectly a lovely type of female beauty. A slight exaggeration of the more expressive elements of the face adds the charm and appeal of sentiment to her beauty; the eyelids are heavy and give the eyes a veiled, mysterious expression; the nostrils of the nose are sensitively contracted; the upper lip protrudes over the lower and the corners of the mouth are slightly turned up in a smile of naïve and astonished joy. The beautifully rhythmic lines of the hair and the curves of the eyes and mouth contrast with the simple directness of the folds of drapery covering the slender, virginal figure. The slight bending of the head and the hands folded in adoration are expressive of the same sincerity and devotion that irradiate the face.

Equally successful is the figure of Saint Joseph, seated in a meditative pose, his face mild and thoughtful. He contemplates the Child with an intensity of emotion that par-

allels the Virgin's maternal love. The Child, lying supine with his chubby legs crossed and one hand playfully held up, has all the charm that we would naturally expect in the work of a sculptor who excelled in the depicting of childhood.

The group was probably executed by Rossellino shortly before the marble altar-relief of the same subject in the Piccolomini Chapel in the church of Monte Oliveto at Naples, which dates about 1470. In this relief of the Nativity, the St. Joseph and the Child have much the same position and expression as in our group; the Virgin, however, is older and less beautiful. The Museum's group bears the same relation to the marble relief, which was partly executed by pupils, that the terra-cotta tondo of the Nativity in the Berlin Museum does to the one in marble in the Museo Nazionale in Florence. The version in terra cotta is the earlier and the more beautiful.

W. R. V.

DEPARTMENT OF CLASSICAL ART

RECENT ACCESSIONS



FIG. 1. HEAD FROM A RELIEF
IV CENTURY B.C.

CONTRARY to our practice in recent years of having all the objects purchased for the Classical Department sent over in one consignment and exhibited together at the end of the year, the accessions have this year been shipped at various times soon after they were acquired. Thus, one of the most important acquisitions—a marble head of Epicurus—has already been placed on exhibition (see Gallery 11). In the Re-

cent Accessions Room have now been assembled most of the classical objects so far obtained, though these in no way represent the whole of the year's purchases. The two most important pieces—a large Greek tombstone and a marble torso of Herakles—have been placed respectively in the Entrance Hall and in Corridor 14. They will be published in detail later.



FIG. 2. STELE OF A YOUNG GIRL
ATTIC, V CENTURY B.C.

Among the objects in the Recent Accessions Room one of the most attractive is the stele of a young girl clothed in a Doric chiton (fig. 2), which forms a valuable addition to our collection of Greek tombstones. She is represented standing, looking to the left with head slightly inclined, holding up in one hand a pomegranate, while the other grasps a bag. In style the figure is closely

associated with the maidens on the eastern frieze of the Parthenon, and it is to this period that our relief undoubtedly belongs. The exquisite simplicity of the pose and the fine, broad treatment of the drapery are characteristic of the best period in Greek art. Unfortunately the head is not well preserved and a hard incrustation covers part of the surface. The height is 3 ft. 3 in. (99 cm.)

Of great beauty is the large Greek marble head of a youth (height 13 in. [33.1 cm.]), evidently broken from a relief (fig. 1). The head is slightly raised and turned to the left. The characteristics of its style point to the fourth century B.C. and more especially to the school of Skopas as its origin. As this is the first Skopasian head of importance in our collection, it might be well to point out the chief peculiarities of this most individual of Greek sculptors. Unmistakable even to the casual observer is the quality of intensity, which is the chief characteristic of all Skopasian heads and which becomes particularly noticeable when we compare it with the calm, dreamy expression of the heads of Praxiteles, the younger contemporary of Skopas. The expression of fiery energy is conveyed by the following peculiarities of technique which can all be well studied in our head: The lower part of the forehead is made very prominent so as to project beyond the upper half. The eyes thus appear very deep set, an effect which is heightened by the abrupt transition from the brow to the socket of the eye. The lower lid is strongly marked, but the outer end of the upper lid is almost hidden by the overhanging brow. The muscle below the eye is well developed, thus rounding out the deep hollow in which the eye is set. The eye itself is wide open and turned upward. The nose is rather large, with inflated nostrils, and the sensitive lips are slightly parted. The shape of the head is broad and short, though its squareness is not so marked in our head as in the two heads from Tegea, the chief monuments we possess of Skopas' work (see casts Nos. 716, 717). Characteristic is also the treatment of the hair with its short, massy curls.

An excellent specimen of Greek work in ivory is a small relief (height 5½ in. [14.3

cm.) representing a girl playing the lyre and dancing to its music (fig. 3). It belongs to the advanced archaic period, as is shown by the formal treatment of the drapery and the representation of the features, such as the eye in full front instead of in profile. The execution is excellent. On face, neck, arms, and feet the modeling is beautifully rendered by subtle gradations of surface,



FIG. 3. SMALL IVORY RELIEF
VI CENTURY B.C.

while the drapery and the lyre are represented with a delicate crispness which makes this relief a small masterpiece. The surface is slightly convex; moreover, on both the upper and the lower edge are two rivet holes, in one of which the rivet is still preserved. The relief must therefore have served to decorate some curved object, probably a box.

Among the bronzes should be noted a fine statuette of Poseidon (fig. 5), beautifully preserved except that the surface is covered

with a modern patina of greenish black color (height $4\frac{3}{4}$ in. [12.1 cm.]). He is nude and stands erect with his weight resting on his right leg and the left slightly drawn back. His left arm is raised and probably held the trident; the right, of which only the upper part is preserved, is lowered. This type goes back to an original of the early fourth century B.C., which is preserved in the famous bronze statuette in the Antiquarium, Munich. (Christ, Führer, No. 373, p. 56, pl. 5). This type became generally accepted as a fitting representation of Poseidon, as can be seen from the extant copies. Our example is of Roman workmanship and is said to have been found at Leicester Fosse, England. The loss of the attributes makes it impossible to say definitely whether Zeus or Poseidon is represented, since the same attitude is used for both; but the bushy hair in our figure makes the identification as Poseidon more probable. A charming statuette of Poseidon, in the same attitude, only reversed, belonging to the end of the fourth century, will be found in the Bronze Room, Gallery 12 (Reg. No. 06.1058).

A statuette of Aphrodite, of good workmanship but somewhat broken, is of special interest in being an exact reproduction of the famous Knidian Aphrodite of Praxiteles (fig. 4). Both legs from the knees down and the left arm from below the shoulder are missing; it is therefore impossible to determine whether the left hand held an attribute, as is usual with statuettes of the Knidian type (see Bernoulli, *Aphrodite*, p. 218), or whether it grasped the drapery at her side, as in the Praxitelean original. But the attitude of the left arm, the position of the legs, the pose of the head, as well as the proportions of the body, all correspond with the Knidian Aphrodite. Moreover, though our figure is on a so much smaller scale and executed in Roman times, the artist has been able to impart to it something of the charm of its famous original.

A spirited piece is a small group representing two men fighting (fig. 6). It is worked in high relief, some parts being in full round, and must have served as an attachment to some object. A warrior, clothed in a helmet and cuirass, is placing



FIG. 4. BRONZE STATUETTE OF
APHRODITE, KNIDIAN TYPE

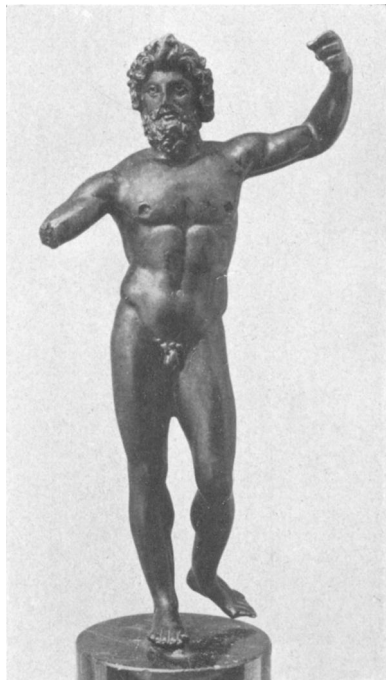


FIG. 5. BRONZE STATUETTE OF
POSEIDON



FIG. 6. BRONZE RELIEF
ROMAN PERIOD

his foot on his vanquished opponent and is threatening him with his sword. The warrior is characterized as a Roman soldier by the shape of his helmet, which is of caplike form with cheek-pieces, and by the scallop-shaped appendages beneath the cuirass. His opponent wears only a tunic and shoes, and the long hair and beard mark him as a

in. [11 cm.]), deserves attention for its careful execution. The head is modeled in a lifelike manner and the whole body is covered with small incisions, which successfully give the appearance of an animal's hide. He has an unusually large dewlap. The tail is worked in a separate piece and inserted.



FIG. 7. TERRA-COTTA STATUETTE
IV CENTURY B.C.



FIG. 8. TERRA-COTTA STATUETTE
"TANAGRA" TYPE



FIG. 9. GREEK TERRA-COTTA ANTEFIX

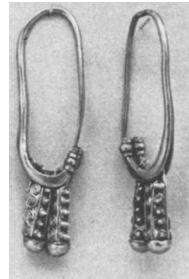


FIG. 10. GOLD EARRINGS
VI CENTURY B.C.

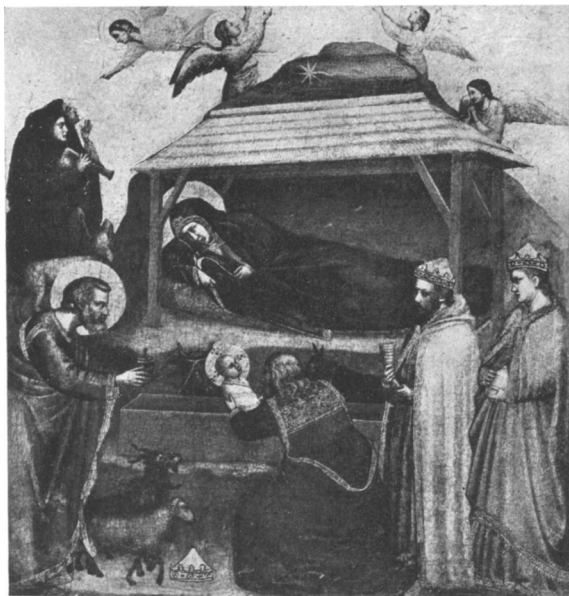
barbarian. Similar groups can be found on Roman monuments commemorating the victories of the Roman army, such as the Trajan column, the column of Marcus Aurelius, and the Arch of Septimius Severus.

A Roman statuette of a bull (length $4\frac{5}{16}$

A female head with a diadem belongs to the interesting series of vases in the shape of human heads of which a great number have been discovered both in bronze and terra cotta. Their original purpose is not quite certain, but they apparently served as per-

fume vases. Our example is suspended from a handle by means of two chains which are fastened to the head by bird-shaped attachments. At the top is the usual opening, but there was apparently no mouth or cover. The bottom is missing, but there are clear traces that it existed; in some instances we find these vases actually made without a bottom, in which case they

The terracottas consist of an antefix and four statuettes. The antefix is decorated with an effective design in relief consisting of two goats' heads, butting, which rise from *akanthos* leaves and are surmounted by a palmette; the whole rests on a frieze decorated with a tongue pattern (fig. 9). There are extensive traces of paint preserved, such as a brilliant blue on



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BY A PUPIL OF GIOTTO

could not have served for actual use but only for grave offerings.

A diminutive statuette of Herakles, in silver, represents the hero standing, with head slightly inclined to the right, and wearing a wreath with long ends. He is nude, and both hands being broken off, the attributes are missing. But the type is that rendered familiar by countless representations of the bearded Herakles in late Greek and Roman art. To the right of the plinth, which is in one piece with the statuette, are remains of four paws. Possibly the Nemean lion was here represented crouching, or more probably the dog Kerberos, as in the Giustiniani Herakles in Rome. The workmanship is Roman.

the background and a brownish red on the horns of the animals. The workmanship is Greek and of great delicacy, the surface of the leaves and the shaggy hair of the goats being particularly well rendered.

Among the statuettes two are of "Tanagra" type (fourth century B.C.). One is a charming figure of a seated girl, of exceptionally fine execution and preservation, clothed in chiton and himation and looking to the left (fig. 8); the other represents a girl, standing, enveloped in drapery. Of the later "Myrina" type is a woman seated on a rock holding an apple in one hand and a fold of her drapery in the other. Of great interest is the figurine of a woman sitting on a rectangular seat placing her arm round a